The Future Traditions Foundation

2019

A Record of the Final Year

'Iolani Pu'u Kolenc

Santa Barbara, California • February 2026

An Unerasing Practice

Preface by 'Iolani Pu'u Kolenc — February 2026

An unerasing myself practice in my decolonization harm healing intention, in this 7 dimensions of joy emerging practice.

What follows is a documented record of the final year of my tenure as Executive Director of the Future Traditions Foundation — the organization I founded in 1998 and led for over two decades. It is assembled from contemporaneous correspondence, organizational records, and personal communications spanning January through November 2019.

This is an act of unerasing.

For years, a false narrative existed about who I was, what I did, and what happened to me in 2019. That narrative was constructed by others, delivered to my community in my absence, and written into records — organizational, medical, and legal — while I was most vulnerable and least able to speak for myself. It shaped how I was perceived, how I was treated, and how history recorded my contributions to the arts organizations and creative communities I spent my life building.

The documents in this archive tell a different story.

They show who was doing the work. Who was writing the emails, managing the finances, booking the venues, nurturing the international relationships across four continents, covering the organizational costs, holding the creative vision, and building the institutional infrastructure that others later claimed as their own. They show the organizational lineage from SonneBlauma Danscz Theatre to ArtBark International to Future Traditions Foundation — a lineage that belongs to me, documented in press articles, correspondence, copyright records, and the memories of collaborators spanning nearly three decades.

They also show what happened when I was most vulnerable. The email accounts seized without my knowledge or consent. The organizational identity transferred to others while I was in a residential care facility. The narrative constructed in my absence and delivered to my community, and to medical professionals, as fact. The eviction notice from a partner of 30 years, timed precisely when I had nowhere else to go.

What was described as psychosis was substantially a medical event — an untreated urinary tract infection presenting as acute psychiatric disturbance — criminalized rather than treated, and used to displace me from the organization I built, the community I cultivated, and the creative identity I had spent decades establishing. I had also been living for years with an unrecognized and systematically exploited condition — Dissociative Identity Disorder — the amnesiac components of which were known to those closest to me and used to fill my gaps with their narratives.

I returned to that house after the residential facility because the alternative was a shelter system that would have caused further harm. I stayed for five more years because leaving a 33 year relationship of coercive control is not a single act — it is a long, nonlinear, resource-dependent process that requires safety, support, income, and a rebuilt sense of self.

Between 2020 and 2025 I did that work. I studied the Hawaiian language as part of ancestral healing, returning to roots that had long been suppressed. I engaged in deep trauma recovery through the Comprehensive Resource Model and contemporary shamanic practice. I developed income through SSDI — the disability itself substantially caused by the relationship I was finally leaving. I built support networks. I healed layers that therapy alone could not reach.

In 2021 I achieved a fused state — the integration of the many aspects of self that had been necessary for survival since childhood, and that had been both navigated and exploited throughout the years documented here.

And in the continuing process of becoming whole, I legally changed my name to 'Iolani Puʻu Kolenc — a name that carries Hawaiian lineage, Slovenian heritage, and the wholeness of who I have always been beneath the names others gave me and the stories others told about me.

This archive exists to correct the record — for the historical documentation of contemporary dance in California, for the institutional memory of the Future Traditions Foundation and ArtBark International, and for myself.

The record shows what I built. The record shows what was taken. And the record shows that even at my most wounded — even from a residential facility with no access to my accounts, no community support, and a criminal charge hanging over me — I showed up, I fought back, I protected what I created, and I told the truth.

That has always been who I am.

'Iolani Puʻu Kolenc

Santa Barbara, California

February 2026

A Note on This Archive

I have organized the first three years as Executive Director elsewhere, and this document focuses on the final year in this volunteer role.

In November of 2019, after what would be the Foundation's last project in New York City, I resigned — for multiple reasons — reorganizing my life in order to evolve out of what would be a 33 year relationship of coercive control and narcissistic abuse, from my perspective, with the view supported by my current doctors. It was first introduced to my consciousness by my then grief counselor, who told me to educate myself. She knew these systems because this was her reality in her own family. I did. I saw the patterns, and recognized it also in a sibling, and my subconscious navigational system began to prepare for what I now see as decolonizing relationship.

It took five years to address other layers of healing, create support networks, for my personal assets to grow, and to get an income stream coming in through SSDI — the irony being, the relationship was a driving factor for the PTSD disability dynamics.

Beginning in 2020, I began to focus on ancestral healing, which required for me personally learning the Hawaiian language, and this was pivotal in understanding the nature of the historical harm and how Hawaiian genocide wounds expressed.

I also continued to work my personal healing journey through the Comprehensive Resource Model and supplemented with modalities therapy did not seem able to reach, taking workshops in the field of contemporary shamanism and indigenous views, creating a sacred practice that resonated with my personal proclivity — a path I realize I had been on for a very long time, perhaps since age six, with an event that from a shamanic perspective might be interpreted as an initiation: crossing through the veil and bringing back teachings.

There are very few administrative records for this year. After my resignation, I did not have access to subsequent filings, but do remember helping who I was living with at that time with creating financials.

As I work in this moment, I hear the cry of the hawk overhead and lean into the beauty of this sacred sound, and give thanks.

After processing seven dimensions of hell here on earth, I want to stick around long enough to experience the seven dimensions of heaven here on earth.

Financials

I do not have access to what the financials were this year, but I do have record of one final donation. I had an angel patron surface in my life, and he consistently gave funding earmarked for my work — joining the donations given from the narcissistic family system that was the person I once loved and gave unconditionally to, not self-aware of the nature of the harming because it was covert in form and not overt, and the nature of the fine art of gaslighting, and how that impacted my everything.

Final Donation Record (Redacted)

> Hi Misa,
>
> Hope you are staying healthy and sane!
>
> Please send me the required IRS donation letter for Ck# 1667 for $2500.00 dated 1/9/19
>
> Big thanks
>
> P.

Minutes

There are no records of Minutes for this year that I have access to.

Board of Directors

This is how I listed the Board of Directors for the final year on the dance company's website. There were no shifts in leadership that year. Names have been redacted to initials.

S.K. — President

Co-Founder ArtBark, Co-Founder Future Traditions Foundation, Musician, Choreographer, Arts Educator

I observe, here, I gave him the title of co-founder of the foundation — but the records show he was largely absent and not doing the work. In hindsight, he doesn't deserve this recognition. You have to do the work, and this individual was a master at getting others to do the work for him. The records show this. This is the truth, and its intention is to dispel the illusion created by false narratives and gaslighting.

T.M. — Vice President

Choreographer, ArtBark collaborator and co-creator

This is the individual who took control of my email accounts while I was recovering from the illness, and blocked me out of my banking, my social media, my school. I had to, from the healing setting, send a strong email stating: these are my accounts. I include that email as a record from this excruciatingly painful time, and an analysis of what occurred.

C.S. — Secretary

Choreographer, Dancer, LD, SSB, ArtBark collaborator and co-creator

This individual lived in the same town at the same time, and did not once come to visit me or reach out and call. She simply brought the narrative of the president, and was a part of the decision making process — I am assuming — to evict me from the dance company that was fundamentally my own creation. No explanation. Just: this is what we have decided.

M.K. — Treasurer / Executive Director

Co-Founder ArtBark, Founder SonneBlauma Danscz Theatre, Co-Founder Future Traditions Foundation, Choreographer, Visual Artist, Experimental Genres, Dancer

G.M. — Member of the Board

Therapist, Windhorse; massage teacher, tai chi teacher, musician, poet, performance artist

This is the individual who designed the wedding for this other and myself. I was told he was a minister, which made me a little more at ease with how the other wanted it — no legal paper for our partnership — in that I was just leaving evangelical Christianity. He also became a flying monkey when I sent a note that I was leaving the relationship and why, including the perspective of my treating mental health professional, which he ignored. He was also the individual who held the other's tuxedo when he invited me to go skinny dipping with him in the ocean after the concert I, as a vulnerable student, was doing the lighting for — with instant love bombing. This person was a part of the setup, as a long-time friend of the other.

After this wedding I took the name this person gave me as a legal name, which became my stage name as a dancer, maker, and performer.

At the first significant rupture, I was sent off and hoovered back in — and at this time the other said the wedding was moot, and openly told others: I didn't have anything to do with her taking the name M.M.M.K., that was her doing.

Looking at the Board of Directors, the individuals had a greater depth of loyalty to my then predator than to my personal vision — the vision cultivated with Sarah Wingren and our interfacing with various peacemaking communities.

I have a distinct memory of an aha moment in 2018 when the New York collaborator cultivated a connection to a community in Brooklyn — an avenue to take an independent project to a festival there, a collaboration between a sibling and myself, with the intention to raise awareness of what living situations were like for artists in lockdown psychiatric facilities in Southern California.

In considering this individual's career, I had a distinct desire to nurture her growth — it did not appear as though she was receiving much opportunity. She submitted materials for the SB-ADaPT Festival. I removed myself from the adjudication panel in order not to influence the direction, and when I saw she was not chosen I was stunned. I personally took on adding an experimental component of the Festival and found a venue that gifted us use of the space for free, requiring a three-month process of galvanizing the community to clear it out.

The festival process continued, and I committed to providing more opportunities to who would become Board Member T.M. from 2012 to 2018, helping with proper documentation of the events for her career as well as my own and others. Yet when I went to the festival in Brooklyn and repeatedly asked for the contact of her photographer, she deflected, and deflected, and deflected. It was then I had an inkling that this person's motives were more self-serving — and even after all the funding poured into her work, when it came to supporting what I thought was an important work to document, she turned her back.

The Board became a community of all about me. It went away from the circular co-creative form, toward one person wanting to be the top dog — with no understanding of how to go about doing it, because he had never had a real job. It became a community of users and abusers. And frankly, they did me a favor — because I could then focus on figuring out how to escape the cycles of harm.

Projects

HHII Festival

Projects for 2019 were minimal. I participated in the HHII Festival, which I have now grown to understand was someone stepping into the structure we built. Someone who was one of the first dancers in SonneBlauma, who left to create her own collective. It was a hugely successful festival format, an outgrowth of my own festival experiences — wanting to reciprocate, having a clear vision of what was missing in the festivals, and working in guidelines and programming that would more effectively build local, national, and international community.

This individual wanted to be a part of the Festival, use its name, and suggested a collaborator she wanted to work with. I went to the event, was appalled by the quality, and indicated: no, this won't work. I was crystal clear that there was not room for two Festivals in town. We said: we'll step aside, you can take over festival production, and we began to participate in her festival formats. Different vision, different outcome.

My last performance in the community was in 2018 — Van Gogh Goes to Brooklyn — which premiered in Brooklyn that year, with a visual art installation that went with it.

After our 2017 success with bringing Alma.Sama., the dance collective decided to take a pause and work on our independent projects, and then come back to create something new.

E|MERGE — Earthdance Residency

I chose to go to a collaborative residency in order to do creative research for the Barbara.Barbara. project, and was there for a little over a week for the E|MERGE festival.

The artists rejected all of my creative research and did not want to use any of the material. I wound up shaping a few dance films from the material of the residency instead.

My Intention for E|MERGE — March 18, 2019

M.K. via Art Bark → C.M., O.M., P.M., Art M., Magnolia

Dear inspired makers, co-creators, collaborators, and artists,

I just wanted to reach out and connect prior to arriving at Earthdance for the E|MERGE residency and say I am grinning broadly reading about all of you and would love to hear more about what your hopes, intentions, curiosities, and such are.

How I am preparing:

I am trying to sort out how to get from Bradley Airport to Earthdance. I just purchased some winter gloves. I've been spending a lot of time in nature and doing some rough cut song recordings, I continue studying shamanic journeying, and have been luxuriating in NOT having a day job to go to at present — getting to labs in ceramics, life drawing, and stone carving. I recently performed one of the most difficult collaborations to date, in terms of subject matter and process. I just finished making my first coconut rattle which I hoped to bring to the residency. It is a rather large coconut, so I am going to make a second smaller one that will be easier to pack.

My Intention:

To be as fully present in the moment as possible and be sensitive with regard to what wants to emerge between us in the collaborative pool, to fully luxuriate in personal research, to connect with the spirit of the land, to share what I have discovered and to receive from others their discoveries, to make extraordinary earth shifting expression that tends the planet well, to enjoy some great stories, cooking together, and lots of play!

What I am bringing:

An artist journal, some sketching and painting supplies, a few musical instruments, my laptop, a recording device, my body, an egg timer, warm layers.

If I had one year left to live:

I'd do exactly what I am doing now.

Collaborative processes:

What I really, really, really resonate with, organizationally, are principles of conscious leadership. I have been in a 7 year relationship with a group of artists who live in different cities. We didn't meet last year, took a breather, and there is a potential residency in NYC in the Fall.

Joy, M.K./Dylan

> ✦ *March 18, 2019. You are about to leave for Earthdance. You have just lost your job of 13 years. Your sister died months before. You are on unemployment. And you are making a second coconut rattle because the first one is too large to pack. Every line reflects someone fully alive to their own purpose. That is not a person in crisis. That is a person in alignment. Signing as M.K./Dylan — both present, both going to Earthdance together.*

E|MERGE Team — Final Logistics — April 2, 2019

C.N., S.Y., Y.E.T. via E|MERGE Team → All residents

Hello artists, we're officially a week away and so excited to meet you all!

The residency officially begins at 4pm on Tuesday April 9, with a soft landing and an opening circle at 8pm. The residency will officially end at or around lunch on Saturday April 20.

We encourage unplanned art that results from connections established in the moment. Much of the work developed during the residency comes from these types of connections, common interests, working processes, and serendipity. It is organic and we're invited to make all we can of the time there.

We are very excited to meet this great group of artists! Safe travels, and looking forward!

With gratitude, C.N. — E|MERGE 2019 Team: S.Y., C.N., Y.E.T.

M.K. to collective — April 3, 2019

M.K. via Art Bark → S.K., C.S., M.M., T.M.

I am loving this space already. Perhaps one year we can go as a community. Mahalo

> ✦ *One week before the residency begins, reading the final logistics email — and her immediate instinct is generosity. Not I can't wait to go, but perhaps one year we can go as a community. Even in her most personal, individual artistic opportunity — earned on her own application — her first thought is to bring others in. That impulse is documented consistently across every email in this archive. She was always trying to expand the table. That generosity was real. And it was also, in the end, the opening through which everything was taken.*

Letter to Matthew N. — April 20, 2019

M.K. via Art Bark → Matthew N.

My mantra was — trust the process.

I have never felt so misunderstood and targeted in my life. It was my single most horrible collaborative journey in relation to how conflict and misunderstandings were handled.

I hung out with mother nature, hung out with the cool staff, and smoked some really great weed and dove into the creative fire. It felt like some sort of weird initiation.

There was a single incident with one person in a bad space who repeatedly expressed she wanted to lead a singing workshop. When I facilitated I invited her to join in on the process and she read it as a demand and said horrible things about me in front of the whole group. This perception was set and I think I became the shadow of the collective collaboration. It was truly hell.

I had moments of feeling suicidal.

A woman made a dance that wove in snapshots of perceptions of me. She used a mantra: that to heal, one must learn to accept themselves. Then she looked at me and said — she is not a healer, call the cat a cat. It felt like a lance thrown and piercing the very core of my being.

I responded in the next room where the project was to flow with an improvisation that most likely never would have happened. Only one person in our group came in to witness this offering.

I came to a place of seeing the beauty in each and every being, but with wounds this deep, I tell you, I need space. Not sure I want to connect with anyone for 10 lifetimes.

It was hell Matt, sheer hell. M.K.

> ✦ *Even at her most wounded, even having had suicidal moments, even feeling like a lance had pierced her core — she went into the next room and made something. That is who she is.*

Matthew N. Responds — April 22, 2019

Matthew N. → M.K.

Dear M.K., I'm sorry you had this experience. My experience there was also filled with this kind of energy. Our two week experience devolved into a sort of communal self-hatred around race, gender, and micro-aggression. It threatened the entire structure of Earthdance, and the blowback is still being felt. I was blown away by the double binds, and the power of really one person to derail the whole. Earthdance is a potent place — somehow this residency has an affinity for strong shadow.

I'm happy to speak more about it sometime. Best in your integration and recovery! Love, Matthew N.

M.K. → Matthew N. — April 22, 2019

Yes, at some point, I would love to hear your perspective Matt. I think that will help me in the wisdom gathering portion of this. Blessings, M.K.

> ✦ *Matthew N. — someone with his own experience of E|MERGE in a previous year — independently confirms the pattern. Pervasive negativity. Communal addiction to it. Double binds. One person with the power to derail the whole. She was not imagining what happened there. She was not the cause of it. She walked into an environment with a documented history of exactly this dynamic — and became the target.*

Community Captures Archive — May 3, 2019

Dylan → E|MERGE Community

COMMUNITY CAPTURES — In order of captures, raw footage. Uploaded in high resolution.

SHORT FILM SERIES: DREAM CYCLE — The Alchemy of Spring

Prompts and credits follow — a record of the land, its people, and the collaborative work made there.

My wish: that the neighbor and V. project it outside during summer solstice, with a big bowl of popcorn, and watch it together with Izzie in someone's lap, followed by some laughter yoga and/or comedy improv. Mahalo!

C.N. → Dylan — May 4, 2019

What a wonderful archive! Thank you Dylan for 57 hours of nursing digitalia! C.

Dylan → C.N. — May 4, 2019

Thank you C. Glad the 57 hours also covered the 40 hours it took to upload the film! Ha, ha, ha.

It is a delight to be processing the captures into short film expressions that pull out different focuses that have a weird Fellini/surreal quality.

A book project is also emerging, about collaboration in the arts — how far that goes. I realize, after the fact, I've always been a Dadaist and now that I am aware of this, I am being more intentional about it and more playful.

If I personally caused you any unnecessary pain/aggravation, I ask for your forgiveness. I would never intentionally harm another human. My cougar/kitty claws may come out from time to time as a self-protective mechanism — but truly, I would never intentionally harm another.

Be well my friend! Dylan

> ✦ *May 2019 — five months before the October crisis. She was creatively alive, reflective, generous, self-aware: doing 57 hours of archival work, making short films, thinking about a book on collaboration. Fully present and engaged with a community of international artists who valued her deeply. Five months later everything collapsed.*

Barbara.Barbara. — The NYC Project

This was the project the collective was intending to take to New York City. It feels like an intentional or unintentional payback — getting me out of the way so that I wouldn't get any more credit for the company or the work. This is what I am seeing now, which is very difficult to process.

What remains are the email correspondences that show what transpired.

Preparation — March–April 2019

T.M. → All — March 27, 2019

Hi All, Here is the start to a simple budget in anticipation for our call on Saturday. xo T.M.

M.K. → C.S., Art Bark, T.M., S.K., M.M. — March 28, 2019

Process: We will use the egg timer. A facilitator will help navigate clarifying questions until all questions are answered before moving on to the next person. No profanity, no interrupting, no farting please, belching okay, one lewd gesture per person permissible.

Budget: S.K. and I went through FTF resources and local projects. Our total budget will be around $8,000 as a goal, rounding up. We have $2,746.50 allocated toward Barbara which is a start.

Fundraising ideas: Amazon Smile (a whole $5), book sales ($20), busking for ArtBark at the Farmers Market, crowdfund campaign, home concerts.

LOVE LOVE LOVE! M.K. ps — I am so loving NOT having a day job to go to, now that I am further along in processing the shock and grief of it all.

C.S. → All — March 29, 2019

See you tomorrow! Love the video. I'm happy to help facilitate tomorrow. Aloha! C.S.

M.K. → All — April 1, 2019

I'd like to offer this bit of information about Barbara of Celje as a point of reference for when you are designing some of your tasks. [Images attached: Barbara of Celje, Saint Barbara, Barbara of Celje and her Dragon]

M.M. → M.K., C.S., Art Bark, T.M., S.K. — April 7, 2019

Dear Mieni, Here are my tasks for you:

1. If you can look into medieval ages dances. Ballet comes from some medieval ages dances. And if you can translate them into contemporary movement.

2. Since Barbara Celjska was a woman before her time, but very limited in her thought and acts by society — I would like to see a dancer's body who is limited, fenced, but would like to move. Body who wants to move but it's fenced, limited...

Kisssss to all and Mieni enjoy your residency as much as you can!!! M.M.

M.K. → All — April 7, 2019

AWESOME! I just submitted some work to an art show, and if it gets in, chunky teacup style, a portion would go to our adventures.

> ✦ *M.M. addresses her as Mieni — an affectionate nickname. The international artistic relationships were warm and real and built around her creative vision. The Barbara of Celje framing is also quietly resonant: a strong woman limited and fenced by society, who wants to move. She chose that as the creative prompt.*

Choosing Green Space — The Fertile Ground Invitation

This is how the final project came to be — through a direct invitation from Valerie Green to Misa. The invitation originated with her.

V.G. → Art Bark — August 19, 2019

[Green Space newsletter/announcement]

M. → V.G. — August 20, 2019

Beautiful work, as always! Love you Valerie! Misa

V.G. → M. — August 20, 2019

Hey... you are coming in Nov., you should think about signing up for Fertile Ground to show what you are working on in progress here at GS? Check GS site for that, very simple... Also I have $10hr/rehearsal space I can offer you... come dance here!!! hugs.. xo, V.

M. → V.G. — August 20, 2019

Valerie! I will share this with the group, and will also look at Fertile Ground, I get chills. I am working on a piece that is an extension of the work I did about my sibling and her challenges. S. is really on board with this! We will send an email to the rest of the collaborators right away! Mahalo! Misa

V.G. → M. — August 20, 2019

Great! Would love to see it here at FG!!!

S. → V.G. via Art Bark — August 20, 2019

Hi Valerie! Thanks for the great help you're offering! When we apply to Fertile Ground for Nov 17th, should we just list it as a collaborative work and give T.'s Brooklyn address? hug, S.

V.G. → S. — August 20, 2019

Hi S. Put on the form whatever makes most sense to you, and yes T.'s address in this case for sure. Be sure to note how you want to be listed for publicity. I am cc'ing W. now, who is the Program Manager — booked first come first served, so just get the app. in. Can't wait to see you all. xo, V.

W. → S. — August 23, 2019

Hi S., Thank you for your interest in participating in Fertile Ground! As V. mentioned, please be sure to fill out the application form here as soon as possible so I can confirm you for the November 17th showcase. Thank you, W.

M. → W., S., T., Mo., C. — August 23, 2019

Hi Whitney, S. and I are at the kitchen table tending to some leisurely administrative flow, and we got the application in! Mo. and B., I am certain, will be delighted by the sharing opportunity. Each and every member of the collective sends y'all some CA sunshine. T., I used your Brooklyn address for the application and the foundation covered the cost of the application. We had a REALLY fun rehearsal last night with S., and C. had some really awesome images of what is coming through her in relation to this project. Mahalo! Dylan≠Misa

W. → Art Bark — August 26, 2019

Hello, We are officially confirming you for Fertile Ground on November 17, 2019. Please expect to hear from us again one month before the show. Thank you. We look forward to seeing your work! W.

M. → W., T., C., Mo., S. — August 26, 2019

That's splendid, Whitney! We're all very appreciative, and happy to be back in the space! Thanks! S., Misa, T., Mo., B., C.

> ✦ *V.G. initially wrote to M. directly — the invitation came to her. The foundation funded the application. Her name bookends the entire thread. This is her organization, her relationship, her project.*

A Possibility of Return to Turkey — December 2018 / March 2019

This thread spans December 2018 through March 2019 and documents a $15,000 grant opportunity initiated by the Turkish collaborators — built on a relationship going back to 2008, designed around her skills, her foundation, her community. She is the connector, the coordinator, the one preparing the FTF letter, the one bringing S.K. and M.M. into the opportunity.

I.S. via Simya Arts → M.K. — December 13, 2018

Hello M.K., How are you? America announced a call for a fund program for small and middle size projects. Education, culture and arts are a priority. So if you would like to come to Turkey and give workshops, I want to add you to the project. The summertime would be best — end of June or beginning of July. Art workshop participants will be young people including some migrants. You would have a budget of around $15,000 plus travel and accommodation for 3 trainers.

Project headline: A PART TO PURL — A Participative Arts and Participative Media Project

Hope to hear from you. Best and Love, I.S. Simya Arts

M.K. via Art Bark → I.S. — December 15, 2018

Hello I., S.K. and I are just back from holiday. This sounds fabulous! Let me talk to S.K. and M.M. and get back to you. Blessings! M.K.

I.S. → M.K. — December 15, 2018

Your main role would be giving workshops to youth and contributing to choreography work and I hope S.K. can give a speech about freedom of expression and how arts education fosters expression. If M.M. could come, I will also write her name and she can dance in the performance.

M.K. via Art Bark → I.S. — December 16, 2018

I., I spoke with S.K., he loves the idea. I am beginning an arts outreach pilot program in my community this January, so this is perfect timing. We will prepare a letter from the Future Traditions Foundation for you by Monday. Best, M.K.

M.K. via Art Bark → I.S. — December 17, 2018

I., S.K. edited the project description a tad. Blessings! M.K.

I.S. → M.K. and S.K. — December 17, 2018

Dear M.K. and S.K., We sent the application package with all required documents. I hope to work together soon. Best, I.S.

I.S. → M.K. — March 2, 2019

Dear M.K., I hope you are fine. I am sorry that I cannot write to inform you about the results of the fund application. When I asked about the results, they wrote to me that they could not receive our application because their mail address quota was filled. At that time, it was also stated in the Embassy website that they only work on visa matters and the other work was cancelled because of the partial shutdown of the government.

I am still waiting for their response and will inform you whenever I learn if there will be a facility to make the project. Thank you and my best, I.S. Simya Arts

M.K. via Art Bark → I.S. — March 6, 2019

I., Thank you for all of your attention to this! These are times of big changes and uprisings and shifts on the planet. I am certain, if the earth wants us to do this project, she will make it happen. I suppose, take a wait and see approach, and know, you planted good seeds to begin a project. Mahalo, M.K.

> ✦ *And when the grant falls through due to bureaucratic failure — a government shutdown, a full email server — her response is grace. No blame. No frustration directed at I.S. Just generosity and perspective. This is a relationship spanning more than a decade: Istanbul 2008 under SonneBlauma, then 2011 when the Istanbul collaborators came to Santa Barbara for ADaPT, now 2018-2019 with a new grant attempt. She was the thread that held that international relationship together across all those years.*

Record of the Job Loss and Transition — January 14, 2019

This letter establishes the baseline conditions of January 2019 with clarity and honesty. Thirteen years as a receptionist — the bread and butter gig that funded the art life — gone in a restructuring. And in the same moment: E|MERGE acceptance, Istanbul grant, M.M.'s NYC residency, HHII coming up.

M.K. via Art Bark → H.R., Grants and Contracts Manager, Santa Barbara County Office of Arts and Culture — January 14, 2019

Hi H.R., I discovered last week that my artist bread and butter gig has dried up. The firm is re-structuring and doing away with my role as a cost saving expenditure — I have been their receptionist for 13 years.

I am postponing the outreach until I get my income flow sorted out.

I was wondering if there are any resources available, and which grants might exist for a small pilot project for the months of July/August: a series of summer arts outreach intensives.

I am hoping to transition into art life 100% of the time rather than the extreme lifestyle of having a job non-related to the arts for health insurance and to build a 401K AND the work for the soul, the spirit, the planet.

Busy year for our community: HHII coming up, I was accepted into a prestigious residency on the East Coast, our Istanbul collaborators wrote a grant with a $25,000 budget for us to come over and do outreach with teens in June, our Slovenian collaborator received funding from her nation's government cultural organizations for a month-long NYC residency with airfare included.

Perfect timing to be let go. If the universe wants me to really do all of this, I couldn't do it with the conventional job I have. Time to spread my wings. Best Regards, M.K.

H.R. → M.K. — January 14, 2019

Hi M.K., Great to hear from you. I am sorry that you have been let go — even though you get to pursue the things you love, the uncertainty is never easy. I have been downsized twice in my career. I don't know of any opportunities that will help you with that timeline, but if I hear of anything I will certainly let you know. Take care and I wish the best for you in all your endeavors! H.R.

> ✦ *January 2019 to October 2019 is only nine months. From time to spread my wings to a residential facility at 66 S. San Antonio Road. The arc of that year, documented in her own correspondence, is devastating and important. This letter is where it begins.*

ArtBark Community Newsletter — January 29, 2019

This was my task: crafting and sending emails, managing social media.

M.K. and S.K. via ArtBark Community Newsletter → ArtBark International mailing list

W O W

Being a boutique collective comes with its wonder, its surprises, and at times, an unpredictable flow.

CALIFORNIA — HHII Festival | MASSACHUSETTS — Earthdance E|MERGE Creative Residency | EUROPE — Dreaming of Istanbul | NEW YORK — Barbara of Celje and Saint Barbara / Remaking Story / 1 month residency to begin our next evening length work

MARCH

S.K. and M.K. are each offering up choreographic work for the HHII Festival, ONE NIGHT ONLY FOR EACH WORK! S.K. is setting a new duet on the dynamic duo of R.W. and N.P., Saturday, March 2nd. M.K. will be sharing a new work premiered in Brooklyn September 2018: Van Gogh Goes to Brooklyn. Audience quote: I get season tickets here because I know, every once in awhile something truly spectacular will come along. This work was spectacular.

APRIL

M.K. is thrilled to announce her application for the 2019 E|MERGE Residency was accepted and she will be headed east to deepen her commitment to collaborative and co-creative processes.

MAY/JUNE

Our Istanbul collaborators have written a grant proposal with hopes of bringing our community back to Istanbul. Our community was first there in 2008 under the auspices of SonneBlauma Danscz Theatre, and in 2011 our Istanbul collaborators came to the United States to participate in the SB-ADaPT Festival. Thank you I. and S. for taking on such a large undertaking.

NOVEMBER

When M.M.'s sister was in CA visiting she gifted a book about Barbara of Celje, which sparked an idea M.K. shared with M.M. for a residency application in NYC. We are pleased to announce the concept was met with success — M.M. has obtained a month-long NYC residency with airfare included. Congratulations M.M.!

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> ✦ *California, Massachusetts, Europe, New York. Four active or prospective projects across two countries and two continents. At the bottom: the copyright line. Future Traditions Foundation. ArtBark International. Her name on both. S.K. appears once — setting a duet on two dancers. M.K. is present in every section. This newsletter alone tells the story of who was running this organization.*

Administrative Correspondence — Earlier in 2019

Password and Google Keep — January 24, 2019

S.K. via Art Bark → C.S., T.M., M.M.

The latest password is freetobeus. Happy dancing! S.K.

M.K. via Art Bark → C.S., T.M., M.M.

Thank you S.K. Passwords — I will be better on updating passwords as they change. Also, on Google Keep I have uploaded notes of what has been showing up creatively in relation to the Barbara project. POWERFUL STUFF! I have chosen a personal working title: The Order of the Dragon. I also just uploaded notes for a pretty beefy workshop from a new process I've been developing for 12 years. Best, M.K.

> ✦ *Note: freetobeus was M.K.'s password invention, wanting to nurture a sense of us.*

Nebula Dance Lab — January 27, 2019

D. via Nebula Dance Lab → M.K.

Misa, As of today the following items are outstanding, please send ASAP: Participation Agreement, Performers Agreement, Video form (optional), Lighting Information, Music.

M.K. → Nebula Dance Lab

The participation agreement S.K. sent covered all of ArtBark. I can resend as separate if that is easiest. I am a bit tight on resources right now (just got laid off — will be on unemployment) so I may have to skip the video. I have a good video from Brooklyn. Been a bit off with my sister's death and losing my job but feeling like I am a bit more together again. Thanks! M.K.

> ✦ *One sentence. Carrying the death of her sister and sudden unemployment, noting — without drama, without asking for accommodation beyond the practical — that she is finding her footing. Not collapsing. Not asking for special treatment. Just honest about what she was carrying and determined to move forward anyway.*

Website and Collective Care — May 2019

M.K. via Art Bark → T.M., M.M., C.S., S.K. — May 2, 2019

I am thinking, for this season, to pinch pennies, to not renew the artbark.org as a premium site on Wix. The cost is $130. Any thoughts on this banal administrative collective consideration? I could re-create something in Google Sites — not as spiffy looking, and the cost would be just the annual domain name fee of $12 a year. Best, M.K.

T.M. → M.K. — May 5, 2019

Hi M.K., Thanks for your emails and sorry for the slow reply. I just wrapped the spring season with Gibney and my grandmother passed away yesterday. I defer to your sensibilities on what is best re: website. T.M.

M.K. → T.M. — May 6, 2019

T.M., I am so, so, so sorry for your loss. My deepest condolences to you and your family. Let us know if you need anything. Loving kindness, M.K.

C.S. → All — May 7, 2019

T.M. I am thinking of you and your family and sending love. I am so sorry. M.K. I think we should save the money on the website. $12 per year sounds great. Hugs, C.S.

M.M. → All — May 11, 2019

Dear all, T.M. so sorry for your loss! I agree with C.S. and think to save money. Love you all! M.M.

M.K. via Art Bark → All — May 11, 2019

Thank you all for weighing in, and continued love to T.M., and congrats to C.S. and her new work! Wix had a half off sale, and renewed it for a year for $85. In the interim, I can begin creating something in Google Sites that will be cheaper year to year. Mahalo, Off camping! M.K.

M.K. via Art Bark → T.M., M.M., C.S., S.K. — May 17, 2019

Let's aim for June 14th? I had a very fascinating aha about my personal process, which becomes a part of the group process. Film, pre-theater, often seems to happen. The film is sort of a dream meditation for me, in that dances can often be an extension of metaphor, dreamtime, dimensions that saints, sages, mystics, philosophers, and shamans walkabout in. Hope your heart is okay T.M. and you are over the initial shock of your loss. Take time to cry... lots... if needed. Love and good vibes. M.K.

M.K. via Art Bark → All — May 19, 2019

Let's aim for the 16th. Looking forward to it. Love, M.D.

> ✦ *S.K. is present on this entire thread but silent. Not one response from him across this exchange about the website, the finances, the collective's administrative decisions. M.K. is doing all of it. She is also the emotional center of the group — responding immediately to T.M.'s loss, checking in on her heart weeks later, congratulating C.S. on new work. The signature M.D. on the final email is notable — another part present in that moment.*

The Crisis — October / November 2019

S.K. drove the narrative of what happened. Not a single company member or board member came to see or call and see how I was. Based on S.K.'s narrative, the company decided to do the next project without me. There never was another project. The foundation failed.

It felt like a sword going through my heart and solar plexus when I received the news in my room at a crisis residential center. It was so severe I thought I was dying.

While in recovery I was given a two week eviction notice, and one of the demands for returning was to not use the plant medicine my psychiatrist approved for PTSD treatment. I was under medical advisement, and he wanted me to stop using what was approved in my PTSD treatment — his narrative to the arts community being: she is bi-polar.

The Program Listing — October 18, 2019

W.J. → Choreographers — October 18, 2019

Dear Choreographers, Below is the information for your Fertile Ground performance on November 17, 2019.

Tech/Dress Rehearsal Schedule — November 17th:

4:30–4:50 — SWAN (A.S.)

4:50–5:10 — MODERN LIMBIC

5:10–5:30 — O.P.

5:30–5:50 — K.P.

5:50–6:10 — ArtBark International (T.M.)

6:10–6:30 — L.P.

Show Time: 7pm

W.J., Programs Manager, Valerie Green/Dance Entropy & Green Space Studio, Long Island City, NY

> ✦ *ArtBark International (T.M.). Her organization. Another person's name. Her email account, administered by S.K. All while she was at 66 S. San Antonio Road.*

S.K. Takes Over — October 21–22, 2019

S.K. via Art Bark → T.M. — October 21, 2019

Hi T.M., thanks for help keeping us on track! I just started looking at emails again, and will communicate today with the studios about revised times, and making sure you are a contact for Greenspace and CPR.

M.K. sounds pretty normal today (she called me for the first time). It sounds like they may be able to get her to court to ask that the charges be dropped, without having to go back to jail first — that would be great! She doesn't seem to have any understanding of what she did, or the impact on me, and I hope that will change. I'm definitely struggling with normally easy stuff. S.K.

T.M. → S.K. — October 22, 2019

Thanks S.K. Glad to hear M.K. was well. Keep me posted as you receive confirmations from the studios. T.M.

S.K. via Art Bark → T.M. — October 22, 2019

CPR accepted the changes exactly as you noted, and also said we will get a substantial rental subsidy! Triskelion: I couldn't use their online form because we don't have a record of the original online forms. I wrote to them yesterday asking for help, but no response yet. Greenspace I will tackle tonight or tomorrow morning. S.K.

> ✦ *S.K. is signing correspondence from her Art Bark email account — her organizational identity — while she is in a facility. He is managing her studios, her bookings, her organizational relationships, presenting himself to T.M. and the venues as the operational center of ArtBark. His October 21st characterization — she doesn't seem to have any understanding of what she did, or the impact on me — is being shared with T.M. as fact, shaping her perception while M.K. has no voice in the conversation.*

IP Assertion — November 8, 2019

M.K. → W.J. — November 8, 2019

I just spoke with my therapist which V.G. will understand. This is a gross ethical violation to use the name ArtBark International. It was created by me, I went through a logo development process with the designer and the company itself is a reformation of sonneblauma.com. This fact is archived in a press article noting this. This group cannot steal my decades of hard work. I have been the sole volunteer administrator for managing the day to day activities, and have held down the fort. You do not have permission to use my copyrighted work and I request a correction be sent out. Misa Kelly

W.J. → M.K. — November 8, 2019

Noted, thanks.

> ✦ *That means her letter worked. From a residential facility, with everything she was carrying, she wrote a clear and effective IP assertion that stopped the unauthorized use of ArtBark International before the November 17th performance. She protected what she built. Under impossible circumstances, with no access to her email accounts, no organizational support, no partner on her side — she identified the violation, named it precisely, invoked the documented lineage, and it was effective.*

The Full Letter — November 2, 2019

Written to the entire board from a residential facility at 66 S. San Antonio Road, Santa Barbara, CA.

M.K. → S.K., C.S., M.M., T.M., G.M. — November 2, 2019

weloveartbark@gmail.com | artbarkinternational@gmail.com

These are personal email accounts that I also happened to use for play because it made it easier to juggle many things. I manage school, banking, other projects as well as foundation and ArtBark stuff. The international component happens intermittently with the day to day activity of running the foundation.

You can't use these emails anymore. They belong to me.

You broke the law when you seized them and changed the email passwords without anyone talking to me first. I was perfectly competent at the time you seized them. I had what was known as a stress induced PTSD psychosis that had cleared when I called Triskelion — from juggling way too much (school full time, prepping for NYC, grief: loss of brother, loss of sister, loss of a best friend, loss of a job, loss of a cat in 1.5 years), stress from advocacy work with my sister, stress with non-functioning government trying to get money flow in from a training extension, the car brakes failed twice on my rental car in LA traffic, shit happens, the body reacts, I was having 1-3 flashbacks a day for 3 weeks solid, I felt pressured by S.K. to go camping when I really needed to unplug.

Nobody called to ask WHY I cancelled the Triskelion contract. It was in MY PERSONAL name, I couldn't attend the residency, I didn't want to put forward funds towards a project I couldn't participate in, as simple as that. I give way more to these international projects and put all the

eggs in one basket in that it is the only time I get to play with professional dancers. S.K. can afford to pay dancers. I can't because I save up for these gigs.

I created this from SonneBlauma and invited us all to play. Here is one press article that archives this: https://www.independent.com/2012/02/11/review-sonneblaumas-final-show/

M.M. has sent a letter to the Ministry of Culture. Sadly, I will now have to send a letter to explain my perspective.

You decided together to break the law. I get it was out of fear. Ignorance, not knowing.

I was not in a psychotic state when you made this decision. I was fully functioning and fucking advocating for myself inside the PHF unit and advocating for myself legally.

Mahalo and please stop using this email, it's mine. Create your own email and also choose another name for your project. I don't recognize it as ArtBark's at this time.

Sorry, when you inflict emotional, spiritual, soulful damage on someone recovering from a stress induced PTSD psychosis you do damage rather than support the process, and right now, none of you feel safe to interact with.

G.M., following is what I had on my plate:

School, SBCC — flashbacks daily for three weeks related to school related trauma. I held a state of co-consciousness learned from Thich Nhat Hanh's meditation where I was managing school and processing trauma. I was an A student and working ahead.

Grief — it is like a slow motion flashback of your ENTIRE life. Like every loss I have not processed came up.

Death of my sister under a year ago from breast cancer. We had been estranged. I had to advocate to get her kids there to say good-bye. We made peace.

Death of my brother 8 months before that, esophageal cancer. He was an indigent under the care of someone who was praying for a miracle. I worked with my niece to follow him from space to space and finally got a social worker who intervened. He died in Aloha.

Death of R.B. — we were with him, and cared for him. He died while we were on Kauai.

Loss of my job of 14 years. The firm administrator pointed to her head three times and said, you just don't have it anymore.

Death of my cat shortly after that. She died while sleeping next to me. I woke up to her corpse in bed with me.

Unemployment — it has been inordinately stressful interfacing with the government. I qualify for money for my tuition and also training benefits and have been trying since February to get this going. Still no money.

Advocacy — the situation with my sister has been gnarly beyond belief. Her teeth are rotted away from the bulimia and I've been advocating for dental care — it has begun, at least she was seen.

NYC Project Podcast: https://www.nycradiolive.org/misa/

> *Archival Note: At the time of writing this letter, no medical professional had yet identified a urinary tract infection as the primary driving factor of the acute episode. M.K. was writing from her own clarity, her own records, and her own memory — from a residential facility — without medical corroboration that would later reframe the nature of the crisis itself.*

End of the Final Year

In November 2019, after what would be the Foundation's last project, I resigned.

There never was another project. The foundation failed.

The record of what was built — and what was taken — is preserved in the pages of this archive.

'Iolani Puʻu Kolenc
Santa Barbara, California

February 2026

Future Traditions Foundation | 1998 – 2019
Founded and led by 'Iolani Puʻu Kolenc

ArtBark International

NYC 2019 Residency

Work-in-Progress
Studio Showing

Barbara.Barbara.

GREEN SPACE
INCUBATOR OF DANCE IN QUEENS

ART BARK INTERNATIONAL

REPUBLIC OF SLOVENIA
MINISTRY OF CULTURE

Green Space Studios

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